

Love and Mercy

Back Bay Stop 103

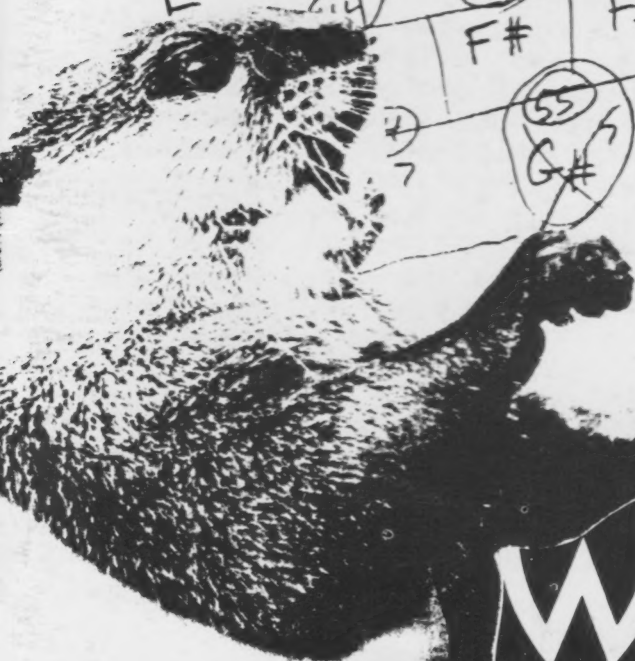
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WINTER

BEACH BOYS STOMP
22 Avondale Road
Wealdstone
Middlesex HA3 7RE

STAFF ("Our Team")

Editor
Mike Grant

Contributing Editors
Andrew G Doe (AGD)
Chris White

Typist
Pippa White

Cover Art
Nick Guy

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course, it might not BE worth knowing, but then, if you don't ask...

There is another reason for this plea - none of us are getting any
younger, some of us are very set in our ways and, after some eighteen
years, STOMP stand in dire need of an infusion of new blood, ideas and
above all enthusiasm. We may not have heard it ALL, but we HAVE heard
an awful lot - new ears, eyes and brain cells required, no experience
necessary, enthusiasm essential. It doesn't matter if you don't think
you can write - we can't and we've got away with it for years!

You read STOMP because you CARE about Brian, about the Beach Boys, and
about the best music in the world. Write, agree, disagree, ponder,
annoy, amuse... above all, contribute.

AGD

Belated birthday wishes to Carl, 48 on 21st December last year, Happy
Birthday Mike on 15th March... and strange to realise it's been 12
years since Dennis left us. Somehow it still seems so recent.

EDITORIAL

"Fanzine (n) - magazine for fans
written by fans". I had to check
with my Chambers Dictionary just to
be sure, and it was as I'd thought -
STOMP ceased to be a fanzine sometime
ago. Sure fans still READ it, but
glancing back over the last dozen or
so issues, a very small clutch of
names predominates on the writing
front... In a way, it's very
flattering that you'd rather read our
musings than pen your own, or to be
regarded - however inaccurately - as
founts of wisdom on all matters
Wilsonian, but it does rather make
for a somewhat samey magazine.

This year could, with a slice of luck
and a following wind, be a good one
for not only Brian but also his fans,
so let us know what YOU think about
the documentary, the SMILE box (if
and when...) or indeed anything you
hold a view about - is Brian really
as good as many of us think... or is
Mike Love truly the unsung genius of
Southern California? Maybe you know
something we don't... Above all, if
you have questions, ASK THEM, and
don't worry if they seem dumb - after
all, there was once a time when Brian
could've knocked on my door carrying
a box of tapes all marked SMILE and
my sole reaction would've been "Who's
this geek and what's this crap he's
trying to offload on me?" If you
don't ask, you'll never know; of

course, it might not BE worth knowing, but then, if you don't ask...

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younger, some of us are very set in our ways and, after some eighteen
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"MIDDLE YEARS REVISITED"

For those of you who enjoy reading about the Beach Boys as well as
listening to them, there is a brand new book of clippings, articles
and ephemera. "Middle Years Revisited" follows upon the success of
last year's series of books from Kingsley Abbott. Extra bits have
been unearthed from a wide variety of well hidden sources, making this
a worthy purchase for Stompers who already know this series. Also out
is one covering Jan & Dean's up and down career, which includes
articles suitable for newcomers as well as hardcore fans. Future
plans for similar books include Phil Spector/Girl Groups, Early Motown
and Early Fairport Convention.

See the ads. for details of how to obtain these.

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REVIEW

"DUMB ANGEL"

OK, so how do you start to write a review for the most eagerly awaited
recording of modern times save that of the Beach Boys themselves?
Dare you even suggest that there are several amongst us who will enjoy
it more than BB product? Many will, because Sean has come up with a
corker. It is brilliantly daring in parts, surprising in others, and
even causes aural double takes as you ask yourself what he's up to.

What has Sean got going for him? You can start with the enviable
ability to sing with a voice which tingles my spine in a way I freely
admit few can. I'm sure this is because he puts his heart and soul
into his interpretations. Anyone who witnessed "Caroline No" or
"Cuddle Up" will know what I mean. The lad also seems to know his way
around those tricky things with all the knobs and buttons. He also
has impeccable taste, both in song choice and in his choice of gang
members to help him out along the way. He can also sing and smile at
the same time, and let an infectious personality shine through.
Finally, lest his head swell too much, he has the unmitigated gall to
inform us in the intro to the CD booklet that he fell in love with the
Beach Boys "as long ago as 1972", and finally bought his first BB
album in 1976! Ouch! How old was he in... never mind, I suspect that
we Senior Stompers will forgive the boy!

Now to the disc... 13 wonderfully interesting tracks, all but one
being Beach Boys songs:

EDITORIAL

"Your're Welcome" - Full harmonies from many sources are brought together to open with this. Vocalists include Gidea Park and Alan Boyd (Hi Alan - when do we get an album from you?).

"Sail On Sailor" - Although not a top fave of mine, Sean pulls this off excellently. A lovely 'real' drum sound well up in the mix gives this a live, untampered-with feel and lets the song's strengths come through.

"Guess I'm Dumb" - Totally wonderful performance on a wonderful Brian song. Very simply put together as it should be. I don't think I can think of a duff version of this great song, but Sean's voice is just right for it.

"Heroes & Villains" - Seven voice accapella arranged by Chris White. Most of Harmony Beach are reunited for this, and it is STUNNING. It includes various "mislaidd" sections including the Cantina piece. Guys - you can be REALLY proud of this...

"Caroline No" - Just... perfection. Recorded practically live, with a lovely understated cello, and a gentle 'flute' break. Buy for this alone if necessary.

"When I Grow Up" - Pop music - bright, lively with real guitars even. Sean's beefed up the top end of the vocals and added light guitar lines which give the whole song a lift. It sounds so young!

"Let's Go Away For A While" - Mark III of the 1987 STOMP competition entry to write/record lyrics for the PET SOUNDS track and is the best of the three. There is so much to listen to. Very dense in parts. Has Brian heard this? Would he recognise it?

"Wonderful" - One of my top 3 tracks on this album. This is Sean on his own overdubbing like crazy. Basically its all of SMILE squeezed into one track. The track inter-changeability of the original allows it to work superbly. So much has been written about SMILE and whether or not it should have been or ever will be issued. For my part the way Sean has used various sections to make up "Wonderful" points the way towards what SMILE could (maybe) have become. What, I wonder, would be chances of Sean extending this concept to a longer version? It works so well because the accent is firmly on the melodies and vocals, rather than last year's High Llamas meanderings around over-extended riffs. Thank you so much for this one Sean.

"Never Learn Not To Love" - Not sure about this one for a number of reasons. It certainly doesn't fit mood wise and maybe it shouldn't come after "Wonderful". I suppose there are justifications for its inclusion; it's certainly adept. I've never really made up my mind about the Manson period and its reverborations, but overall I'd prefer something else. 'Nuff said.

"Brian Loves You Medley" - This is really an album within an album. "Love You" hasn't ever been a fave of mine, but Sean and Paul McNulty's work on this is already causing me to re-assess, so that's

positive. Some lovely rich slushy vocal moments with various sections. Loads of bits to listen to. Please can you and Paul replan the idea of doing this at a Convention - it would go down a treat!

"The Way I Live My Life" - Sean's own song, quite different from the rest, but full of hooks and a great mix. This is a great song - sort of Frankie Goes To Hollywood meets Chris Rainbow - now there's something to try to imagine...

"Cuddle Up" - Sean's voice is at its very best when it is in a sparse arrangement. Whilst this may not be everyone's favourite song, for me this is perfection. It melts me.

"Your Summer Dream" - Simple accoustic guitar and voice makes a fitting end to the album. Summer romance... Oh, happy days...

There will be bits here that people will quibble with, but perhaps that's to Sean's advantage because a totally perfect album would have left him nowhere to go with his style of music or Brian's songs. EVERYONE MUST BUY THIS so Chu will let him do another one. The booklet was also all Sean's work, and includes lyrics, session details, photos and his thoughts on all the songs. You simply have to have this one. Well done Mate!

KINGSLEY ABBOTT

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A VERY SWEET CONFECTION

Being Beach Boys fans, and therefore thrice blessed, many of us nurture the belief that, given the chance, we could sound that good, too. For most of us, a simple experiment involving a domestic tape deck and STACK O' TRACKS dispells such notions... some of us require more expensive proof, i.e. an afternoon or weekend in a commercial studio... and a few, a very few, find their belief vindicated, - Chris White, Coconut Grove, Alan Boyd... and of course, Sean Macreavey, whose first album, DUMB ANGEL, currently occupies my CD tray. We're speaking here of a man whose recent convention appearances would give George Michael pause for thought, and whose love of Brian and the Boys is here expressed in interpretational rather than imitative mode.

This is an excellent album, one you sing along to - always the sign of a good 'un - as well as listen to, and as such receives the AGD Unconditional Seal Of Approval, an award not lightly bestowed. Far better to hear this than my attempt to convey on paper the delights contained within... but those who need convincing, read on.

Actually, some tracks are reasonably faithful reproductions of the originals, notably a stunning "Cuddle Up", a mellow "Sail On Sailor" and an exuberant "When I Grow Up..." and I guess that "Heroes &

Of the more impressionistic material, "Wonderful" shimmers with a rare and delicate fragility, a stripped back "Guess I'm Dumb" underlines the strength of the material, "Caroline No" is just as good as we all recall from '93 and "You're Welcome" raises a smile. The LOVE YOU medley may well prove a sticking point with many fans, as opinion over that album could best be described as polarised: personally, I've always loved the LP and thus find it a delight (but... why not index each segment and allow us to construct our own medley?). For me, however, the towering achievement of DUMB ANGEL is "Never Learn Not To Love", a cut with strong single potential, sounding more like U2 than Bono does and a radical contemporary reworking that's still true to the spirit of the original. Neat use of samples too, though Uncle Charlie's reaction is as yet unknown (but likely to be along the lines of 'this man must die' - don't worry Sean, it's a standard response!)

As ever with a Japanese release, the packing and sleeve notes are exemplary, and the standard of performance, engineering and production is superb. Again, I recommend this CD to all BW-BB fans without hesitation... or to all readers of STOMP, which is, after all, the same thing.

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USA:	\$23.00	+	\$2	p&p

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WINNERS WERE:	Alan Sedunary	Brian Gale
	Richard Lazarski	Dave Hodgson
	Rob Dean	Mary White

Answers to the STOMP address please.

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THE RECORDING OF
HEROES AND VILLAINS
BY THE CANTINAS

I don't know what your idea of a recording studio is like, but it's unlikely that it's remotely like RMS studios in Crystal Palace.

The studios take up the bottom part of a semi-detached house right opposite the football ground and are so scruffy that even the most thuggish Palace fan would want to start tidying up as soon as he walked through the door. Andy, the owner and engineer fits the place like a glove. He has long, receding, greying hair and wears T-shirts that have holes because they've been worn too much, not because he's trying to be trendy. We all felt very much at home, especially when we'd worked out how to make the four available mugs go round seven people.

Chris White had been working on the arrangements for some time and arrived with 12 different sections which had to be recorded one by one and then stitched together at the end. This is exactly the way Brian and the Beach Boys worked on the original all those years ago. It must be said that few other people could have worked out how the song was put together so accurately. When Brian was writing and recording it he could add things and take them away until he was happy. Chris had to listen to the song again and again until he knew how the sounds were made up. He then had to work on replicating some of the instrumental sounds with voices. These include his bass line all the way through and the Cantina section where he wrote a new set of harmonies to take the piano part.

What he ended up with is a new version of the song based on just some of the existing Beach Boys versions. Obviously the Cantina section had to be there hence the name of the group on the CD.

Each section had either 4 or 5 parts to it and Chris and Sean decided before each one who they wanted to sing on it, choosing from themselves Bruce and Graham Venton, Rick de Jongh, Alan Carvell and myself. Considering I was the only one who had not been in a studio before I was amazed when they said they wanted me on the first section, a the vocal pad that underlies most of the song throughout the verses. Chris played each of us our parts then we would practice them and then record. When a good take had been achieved we would sing the same part again over the top to round out the sound. We then continued until by that evening we had done more than half of the parts.

It didn't really matter if you were not in a section because watching the others doing one was just as good. In every section there was a time when it all came together and you knew it was going to sound good and hearing the finished multi-tracked section being built up was a real thrill. We stopped at about 8.00 o'clock on the first day and

Sean and Andy worked on 'til about 10.00 pm stitching the bits we had done together.

The next day there was less recording to be done but a lot more production. By the afternoon all the parts were down on the 2inch tape. Before Sean could add his lead vocal he and Andy had to finish the stitching together on a computer programme called Q Base. This was quite time consuming but the more they did the more you could hear how the finished song would sound so there was a sense of progression all the time. Sean did the lead vocal almost in one take and then tracked it in the same way as the backing vocals, the whole thing being done in about 15 minutes. He was pleased with it straight away and I think especially with the "At three score and five" section. He did this by cupping his hands in front of his mouth while singing, a similar technique was used to get the kazoo sound that Carl uses in some of the backing vocals. Sean was adamant that nothing should be recorded that wasn't produced by a human voice and no studio wizzardry was used bar a little echo and reverb.

At this point we added some of the sound effects such as the train whistle (which I think only Chris and Sean had heard before so I hope we got it right), the high whistle in each chorus was done by multi-tracking a whistle using two fingers as if hailing a cab (performed by Mark himself-he's too modest to mention it!-Chris), the laughter in the Cantina section and Bruce's "You're under arrest". Bruce had been using a Donald Duck voice in the studio and Sean said "Why not use it?"

Sean, Chris and Andy then played the track through many times making notes for the final mix. This had to be done "live", with the faders on the mixing desk being manipulated as the song played through - no automated mixing in this studio! Although it was after 10.00 pm by this time and they had been working for more than twelve hours they got the mix they wanted on the third attempt. This was then transferred to a DAT which will be used to make the master for the CD pressing.

The whole session was great fun and a really friendly experience. It was wonderful to be involved in recreating some of the music that we love so much. I can't wait to hear the rest of the CD.

MARK SERVICE

N.B. Mark performed incredibly well at the session and his enthusiasm was fired to the extent that he has since enrolled on a course for harmony singing. Is there no end to the talent contained within the ranks of STOMP?! And, talking of talent, Sean's album, "Dumb Angel" is due for release about now.

CHRIS WHITE

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THERE'S A PARTY GOING ON

At Tahoe, Wilson fails to appear with Beach Boys

By Mike Slon
GAZETTE-JOURNAL

STATELINE — Baby-boom high-rollers missed a chance for a 25-year flashback Saturday night while Generation X revelers turned the main drag into the winter equivalent of spring break.

Brian Wilson, the tortured genius estranged from his band for nearly 25 years, failed to appear as expected for a concert at Caesars Tahoe. Wilson had agreed to perform following a songwriting royalty settlement this month with his cousin, head Beach Boy Mike Love.

Caesars spokeswoman Trish Walker said Wilson notified the band Saturday that he wouldn't perform. Walker said Love tried to reach Wilson by phone, but Wilson wouldn't return his cousin's

calls.

Joe and Jody Oliveri of Palos Verdes, Calif., were mildly disappointed he didn't show.

"That's what lawyers do to you," said Joe Oliveri.

Meanwhile, out on U.S. Highway 50, police kept wary eyes on a crowd estimated at 18,000. Nevada Highway Patrol Sgt. Marvin Davenport said officers planned to take a kinder, gentler approach to police enforcement.

"It's going to be more compatible to the crowd," he said.

However, a group of eight young people from Sacramento and the Bay area, reflecting the ebullience of the hordes of youth who turned Tahoe into the equivalent of spring break, were skeptical.

"It's not going to work," said Ryan Wagner, 22, a Sacramento waiter.

Everyone brings open containers into the street, he said. "We're just here to have fun," Wagner said.

Deborah Turtle, 22, a San Ramon, Calif., graduate student, said she has seen many fights at the two New Year's Eves she has spent at Tahoe, but blamed them on males. "Girls don't fight. Guys fight. It's the testosterone level."

But this group was primed for good times only — enjoy the evening, the casinos and the droves of revelers.

The Douglas County Sheriff's Office planned to shut down the highway between 9:30 and 10 p.m. — letting it become the domain of

revelers until 1 a.m.

Hotels were booked, traffic was to be detoured onto Lake Parkway, and about 100 police officers from Douglas County, the South Lake Tahoe Police Department and the Nevada Highway Patrol were to be on hand.

Their tack has been to take a more tolerant approach by temporarily conceding the highway to the tourists. But officers this time were to continue enforcing the ban on alcohol and open containers in the street.

The four high-rise hotel-casinos were also prepared, beefing up security in advance of the yearly midnight champagne toasts.

■ Brian Wilson and Mike Love, the cousins who founded the Beach Boys, one of the hottest groups of the 1960s, settled a longtime feud this week when Wilson agreed to pay Love \$5 million in songwriting royalties. Wilson also agreed to split future royalties with Love. After U.S. District Judge William Rea approved the deal in Los Angeles, the cousins talked and hugged for the first time in years, and even discussed songwriting prospects, *Reuter* reports.



Beach Boys

Founding member

Brian Wilson reunites with the Beach Boys for three historic concerts Dec. 31-Jan. 1 at Caesars Tahoe.

Beach Boy bust

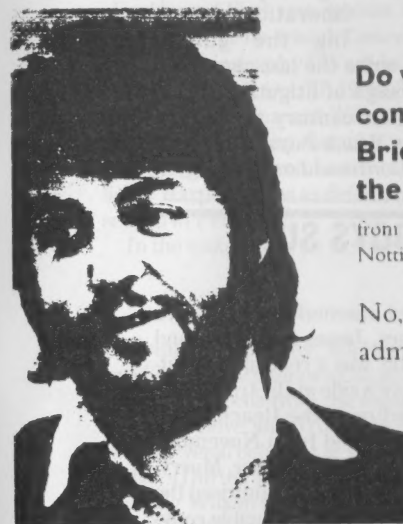
Former Beach Boy **Brian Wilson** was a no-show for three reunion concerts with his old band at Lake Tahoe. Caesar's Tahoe spokeswoman Tricia Walker said Wilson failed to show for a concert Saturday night and was to skip two concerts Sunday. "He was supposed to appear last night, but he never got on the plane to come up here," she said Sunday. "And he never phoned and said why. We have not heard from him and we don't know where he is. We're as baffled as everyone else. We don't know why he did it." Wilson agreed to perform following a \$5 million songwriting royalty settlement last month with his cousin, head Beach Boy **Mike Love**.

BRIAN WILSON, NOT MISSING

Responding to West Coast reports that **Brian Wilson** was missing after being cited as a no-show at a Beach Boys' reunion at Lake Tahoe New Year's weekend (even though Wilson states that there was no contractual obligation to appear), Wilson issued an exclusive statement to *Bulletin*. "Happy New Year! And despite the reports you've seen in the papers, I am not missing," he says. Wilson goes on to note that he's just finished work on *Don Was'* documentary "I Just Wasn't Made For These Times," which debuts this month at the Sundance Film Festival, along with a soundtrack release that includes Beach Boys' favorites. He also notes collaborations with **Van Dyke Parks** for a new Warner album, "Orange Crate Art," tracks for the upcoming **Doc Pomus** and **Harry Nilsson** tribute albums, and a "[solo] album I'll be recording later this year."



WILSON



Do you have any contact with **Brian Wilson** (of the Beach Boys)?

from Ian Craig,
Nottingham, England

No, but I am a great admirer of his work.

Is it true that you can be heard munching vegetables on the Beach Boys track 'Vegetables'? The CD liner notes say so.

from Paul Douglas, Dudley, England

Do they? Well, I was certainly at a few Beach Boys sessions, and if someone gave me, say, an apple, I would have munched it, and if there'd been a microphone nearby I suppose it might have gone down on tape. But I don't remember doing it knowingly.

BEACH BOYS' LOVE-LY DEAL

BEACH BOYS Mike Love and Brian Wilson have settled their five-year legal dispute.

Wilson has agreed to pay Love \$2.5 million for unpaid royalties on hits including *California Girls*, *Wouldn't It Be Nice* and *I Get Around*.

And there are no hard feelings—they've agreed to work together again.

Brian Wilson to **Melinda Kae Ledbetter**, Feb. 6 in Rancho Palos Verdes, Calif. He is the founder and chief songwriter of the Beach Boys. She is a Los Angeles businesswoman.

The Billboard Bulletin...

Jury Rules For Love In Suit Over Beach Boys Song Credits

■ BY CHRIS MORRIS

LOS ANGELES—Beach Boys singer Mike Love could collect millions of dollars in damages following a federal jury's decision here Dec. 12.

The jury found that in addition to being deprived of songwriting credit on 35 of the band's songs, Love had also been denied a share of Brian Wilson's settlement in a prior legal action involving the group's valuable song catalog.

The songs involved include "409," "California Girls," "Dance, Dance, Dance," "Help Me Rhonda," "I Get Around," and "Wouldn't It Be Nice."

The U.S. District Court jury was

scheduled to reconvene Dec. 14 before Judge William J. Rea to begin deliberations on the award due Love in his civil suit against Wilson, his cousin and longtime band mate.



LOVE

The conclusion of the protracted court case, which began Sept. 4 and involved eight days of deliberations during the guilt phase, could write the last chapter in a tangled saga of litigation that began a quarter-century ago with the sale of the Beach Boys' publish-

(Continued on page 108)

JURY RULES FOR LOVE IN BEACH BOYS SUIT

(Continued from page 14)

ing company, Sea Of Tunes.

The jury in the present case decided that Love was the victim of fraud and breach of contract. The panel ruled that Wilson reneged on an agreement to pay 30% of a \$10 million settlement in his suit over the Sea Of Tunes sale; to pay Love retroactive writer's royalties of at least \$2 million on the 35 co-authored songs; to give Love credit and future royalties on the songs; to pursue recovery of the song copyrights; and to keep Love's former attorney apprised of progress in the Sea Of Tunes suit.

Wilson's sole consolation in the case may be the determination that he is not liable for punitive damages. However, the jury did find that the musician's "authorized agent(s)" were guilty of "oppression, fraud, or malice" in the case, and were responsible for punitive awards.

The alleged misconduct of Wilson's former lawyers, James P. Tierney and James J. Little, was a central issue advanced by Love's side at the trial.

The conflict over the Beach Boys' songs may be dated from November 1969, when Wilson's late father, Murry, sold Sea Of Tunes, which comprised the Beach Boys' early, most valuable copyrights, to Irving Music at the fire-sale price of \$700,000. According to one published account, Love contested the sale and unsuccessfully attempted to scotch the deal.

The catalog subsequently became one of the most valuable of all publishing commodities, as the Beach Boys' songs were used extensively in feature films and in television and radio commercials. Estimates of its worth range from \$20 million to \$40 million.

In September 1989, Brian Wilson sued Irving Music and others in L.A. Superior Court, alleging that he was not mentally competent at the time of the Sea Of Tunes sale (Billboard, Sept. 30, 1989). In April 1992, the parties reached an out-of-court settlement in which Wilson received \$10 million from Irving Music in return for continuing rights to the Sea Of Tunes catalog (Billboard, May 2, 1992).

Four months after the settlement was announced, Love filed his suit against Wilson (Billboard, Aug. 15, 1992). He claimed that the Sea Of Tunes catalog had generated more than \$18 million in revenues for Irving, and that his royalties were "not proportionate" to his rights in the songs. He also alleged that in settling his suit against the publisher, Wilson had misrepresented himself as the sole owner of the copyrights and the sole author of the songs.

Shortly after filing his suit over the publishing, Love lodged a separate slander and libel suit against Wilson, claiming that he was defamed in the 1991 autobiography "Wouldn't It Be Nice" (Billboard, Oct. 31, 1992). That action, which also named Wilson's co-author Todd Gold, the musician's former psychologist Eugene Landy, and publisher HarperCollins as defendants, was settled in February.

In the wake of Love's victory in court,

the singer's attorney, Michael Flynn, used conciliatory tones as he attempted to shift the focus from the legal battles between Love and Wilson to the supposedly venal behavior of Wilson's associates. (During his unsuccessful bid to become Wilson's legal conservator in 1990, Love's brother Stanley accused Landy of "brainwashing" Wilson.)

Flynn says, "It's Mike's desire to use this as a vehicle to free Brian from the control of people who historically have been ripping him off... If we can make a deal that involves getting rid of the parasites, even if it means taking less money, we're going to do it."

At press time, Wilson's attorney, Douglas Day, was unavailable for comment about a possible appeal of the decision.

The other 29 songs found to be co-authored by Love are "All Summer Long," "Amusement Park USA," "Be True To Your School," "Catch A Wave," "Chug-A-Lug," "Custom Machine," "Do You Remember," "Don't Back Down," "Don't Hurt My Little Sister," "Drive In," "Farmer's Daughter," "Finder's Keepers," "Good To My Baby," "Hawaii," "I Know There's An Answer," "In The Back Of My Mind," "Kiss Me Baby," "Let Him Run Wild," "Little Saint Nick," "Merry Christmas Baby," "Salt Lake City," "Santa's Beard," "She Knows Me Too Well," "The Girl From New York City," "The Man With All The Toys," "The Noble Surfer," "Wendy," "When I Grow Up," and "You're So Good To Me."

Beach Boy's £4m victory



LOVE

BEACH Boys singer Mike Love has won £4 million after suing for royalties and credits for co-writing many of the band's hits. Love, 52, could get £12 million more when a Los Angeles jury decides on punitive damages. The money will be paid by Brian Wilson, who was credited with writing the songs.

DAILY EXPRESS Wednesday December 14 1994

WILSON, LOVE TO TEAM AGAIN?

"I think there is a significant likelihood of a new [Brian] Wilson/[Mike] Love [collaboration] in the future," says Love's attorney, Phil Stillman. The remark comes in the wake of Beach Boys co-founder Brian Wilson's Dec. 20 agreement to pay his cousin and former bandmate Love \$5 million, plus 50% of future songwriters' royalties, for 35 classic songs in the group's valuable Sea Of Tunes catalog. U.S. District Court Judge William Rea approved the settlement, following a federal jury's Dec. 12 decision that Love had been deprived of songwriting credits on such tunes as "California Girls" and "Wouldn't It Be Nice." The Los Angeles-based jury also found that Love had been denied a share of Brian Wilson's April 1992 settlement in a legal action involving the Sea Of Tunes song catalog (Billboard, Dec. 24).

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COMPETITION

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"IN MY LOOM"

The Japanese have long since been taking the English language into their own hands. With a whole chain of newsagents snappily named "Let's Kiosk" and cigarettes bearing the catchy slogan "For Your Healthful and Joyful Life", it is clear that they haven't really grasped the knack of our lingo!

As I've said a few times before, Japan is a CD-hunter's paradise, but I just had to share a few delightful Hawthorne Howlers with you to show that all is not completely hunky dory in the land of the rising yen.

We're talking here about a country where the Beach Boys' best selling single has "Good Vibration" emblazoned on its sleeve; where all their 1980's compilations on top label Toshiba - EMI are so chock full of lyrical cock ups that you have to ask the question, are these guys completely serious?

To start with, they've made some engine modifications to the 409 that even Roger Christian wouldn't understand. My four speed daul-pots posti-traction 409". And I'm sure that Shut Down Nippon-style would have been the laughing stock of the local strip:

"We're revelin' up our engines
And it sounds real mean
He's overcammed and lurchin'
But it's understood..."

But worse of all, their Little Deuce Coupe has really got its HT leads in a twist.

"Well, I'm not bragging baby/so don't PULL me down/
But I've got the fastest set of WHEE in town/
She's ported and REAVED/And she's STROKIN' FOUR/
She'll do a hundred & fourty in the CARPIN' FORD
She's my little MASCOT/You don't know what I got!"

I don't know what they thought Ford were putting in their engines!

Now, the Japanese have learned a lot about cars since 1963, but unfortunately that can't be said for their grasp of surfing:

"You'd all be wearing your baggies/
WEAR OLD CHEAP SANDALS TOO/
Bushy bushy bon hair-do..."

Oh dear. And in "Surfin' Safari" they haven't got a clue where they are (who has?)

"They're ANGUINE in the DUNAY and the SERROSUE/
They're kicking out the DOMINIE, too/
I tell you surfin' WALLA WALLAS getting bigger
everyday..."

Amazingly, the translations get more wacky with time. The heroine in "Fun Fun Fun" makes the eighty-five hundred look like the ROMAN CHERRY OF PLACE now," while "Don't Worry Baby" takes on a new surreal quality:

"I guess I should have tell my love she was nice/
Oh to wait by my car/
But I cannot tell her how we get this beach/
off the guys too far/
She makes me tell her/
That makes me wanna die..."

Poignant stuff indeed. In "California Girls", Mike Love is sent all over the place: "I been all around this CRYPTIN' world...". And by 1966, they'd obviously lost it completely. In the words of "Wouldn't It Be Nice":

"You know it seems the more we talk about it/
It only makes you PUSH your life without it..."

Quite. They even offer their solution to the SMILE enigma in their very own "Sloop John B":

"The poor cook he caught the FINS/
And threw away all my GRINS.

You have to wonder what kind of Vegetables they'd been ingesting:

"If you brought a BIG BRIGHT RABBIT IN A HOLE
I jump up and down and hope
you toss me a carrot."

But before I get carried away with all this psychadelic silliness, we'll move swiftly on to the competition. First though, I'll leave you with my two personal favourites. In the spirit of the time, the Toshiba lyricists can't resist a swipe at the band's awful 1968 dress sense in "Do It Again":

"With a girl the lonely sea looks good/
MAKE YOUR NECKTIES WARM
AND OUT OF SIZE."

And finally (Esther), our girl in her T-bird suffers the most embarrassing humiliation of them all:



"I rike this Blian Wirson
- he got funny haircut!"

"Well you knew all along/
that your dad was getting wise to you now/
And since he took your set of GEESE/
You've been thinking that your fun is all thru' now."

A wild goose chase indeed!

Now for the actual competition:

All you have to do to win a free copy of the new "In My Room" tribute CD from M & M Records in Japan is simply identify the songs these deftly translated lyrics are taken from. Easy! (Maybe...)

1. "She's got a kind of step so sweet/
The glory of the stars 'bove come all around her/
She sings of the act/
Seems harder to realise/
Can you take the step/
No good will it do you to stand there and growl at me..."
2. "Had a weak lean of gas/
Well I sure could fly/
I played it cool this morning/
Just to be on the sky/
Splish Splash here we are..."
3. "Let me tell you now/
They got me in a fixin' cot/
And layed me in an attire/
Through a liquid display..."

All taken straight off an official album sleeve - honest!

Please send your entries to:

IN MY LOOM COMPETITION
c/o Sean Macreavy
20 Back Bower Lane
Gee Cross
Hyde
Cheshire SK14 5NS

The winner will be the first correct answer I receive, or more likely the first person to get ANY right? Three correct answers will ensure that you're even sadder than I am...

SEAN MACREAVY

For review of the
Tribute Show,
see page 19.

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LETTERS

Dear STOMP

Just a short note to vent my disappointment regarding your recent editorial (STOMP 102) in which it is inferred that as an author/publisher I "tend to use previously published material" as my foundation and then "present it in an interesting and entertaining format whilst filling in some chronological gaps for those who missed the articles the first time around."

Apart from the recent publication THE SMILE FILE which I DID NOT write, merely published on behalf of Dwight Cavanagh, all of my scribblings have been MY own work, primarily based on first hand interviews with those involved.

IT'S PARTY TIME, THE WILSON PROJECT, BRIAN WILSON TAPE 10 and the major articles featured in BEACH BOYS AUSTRALIA and CALIFORNIA MUSIC are all original works, either based on personal interviews, experience or previously unpublished or not generally accessible material. Where I have occasionally used a previously published quote, full recognition where possible has always been given, unlike others who have produced works in the same field.

I have spent twenty years researching my subject matter (via numerous trips to and from the United States to undertake the research), so I feel my efforts should not be minimised in the manner portrayed in your editorial.

I understand that the editorial was not intended to be derogatory, but I feel I should be distanced from others whose efforts are on a different tangent to my own.

STEPHEN J MCPARLAND

Well, I guess it's own up time, Steve. My comments regarding your modus operandi were obviously inaccurate and were a result of hasty assumptions and lack of research and were certainly not intended to be a slight on your reputation or credibility as a writer. As is often the case when putting an issue of STOMP together time is the element that we are most short of and our endeavours to get the magazine out to its eager readers with all possible speed can often lead to cock ups such as this. Many apologies.

CHRIS WHITE

-o0o-

Dear STOMP

I've heard a rumour that Brian Wilson is appearing under pseudonym on Robin Zanders Album (Interscope Records 6544-92204-2) as "Brian O. Who" on the track "Time Will Let You Know" (written by Zander/Brian O. Who). Piano and keyboards are arranged by Brian O. Who. Is this something you can confirm or deny?

HAKAN ANDERSSON - SWEDEN

Can anyone out there help?

-o0o-

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FOR SALE Best of the Beach Boys recorded on 3 3/4 i.p.s. twin track mono tape record - original collectors item - v.g.c. Also Beatles' Rubber Soul. For more details tel. Phil - 0246 209560.

FOR SALE: Brian Wilson's "Come Back Brian!" CD (Vigotone VG-125) unplayed: £10.00, The Hondells "The Complete Motorcyle Collection" (Star Club) unplayed: £10.00, Bruce Johnston "Going Public" vinyl LP (CBS) excellent condition: £6.00. p&p 50p per item. Recorded or registered extra. Write to: L. Honeysett, 9 Anselm Road, Fulham, London SW6 1LH.

FOR SALE: Beach Boys on video please send stamp, s.a.e. for large typed lists to Mike Whyers, 17 Broadstone Hall Road South, South Reddish, Stockport, Cheshire SK5 7QJ.

TWO NEW BOOKS! "Beach Boys - Middle Years Revisited" and "Jan and Dean - Surfeit City" available now. £10 each - includes p&p. All other books are still available: "Early Years", "Middle Years", "Brian Wilson - A Tortured Life" (all £10 incl.). "Later Years" (£11 incl.) and "The Smile File" (£13.75 incl.). Europe please add £1 per book, USA please add £2. Also available - latest "California Music" & "Beach Boys Australia" mags. SSAE for details on all the above and more to :- Kingsley Abbott, "Hollycot", High Common, North Lopham, Diss, Norfolk, IP22 2HS.

BEACH BOYS CDs WANTED: "Ten Years Of Harmony" double CD - "Beach Boys (85)" - "Lost And Found". Original mix version; "Summer In Paradise" Will buy or trade for promo/rare Beach Boys/Beatles material - CONTACT: David Waite, 4 Heyes Farm Road, Broken Cross, Macclesfield, Cheshire, SK11 8RQ, England.

Litigious Beach Boys plagued by bad vibrations on royalties

Christopher Reed
in Los Angeles

EVEN the lawyers accepted that it was a long time ago since the fun, fun, fun that the clean-cut Beach Boys had in the 1960s, with their sunny, surfing California hit songs. But the litigation goes on, on, on.

Mike Love, the group's lead singer and now in his 50s, has won a verdict in a Los Angeles civil trial awarding him credits and past and future royalties for 35 of their songs.

The 25-page decision, which took half an hour to read, is expected to bring Mr Love at least \$2 million (£1.3 million).

Music industry analysts estimate that the repertoire, which includes hits such as California Girls, Good Vibrations, and Fun Fun Fun, could be worth \$40 million.

The jury took eight days to decide the case, which lasted eight weeks. Mr Love was not granted the full one-third of the \$10 million he claimed. Counsel for Mr Wilson, aged 52, argued that Mr Love's claim was "about 30 years too late" and that he was seeking credit for songs he did not write.

It is a sad end for a group which personified the casual, easy life, with their pastel-striped beach shirts, and tennis shoes almost as white as their teeth. Their songs, often in falsetto harmonies, sounded like easy-listening, but they had an indelible impact.

Mr Wilson, once regarded as a great songwriter, has suffered for years from mental illness and addictions. He sued his therapist for brain-washing him and his brother Dennis, the only one good at surfing, but who drowned in 1983. Mr Wilson was not in court for the verdict and a dour Mr Love left without comment. The group is unlikely to have a reunion, it seems.

Brian Wilson no-show

Former Beach Boy Brian Wilson was a no-show for three reunion concerts with his old band here at Caesars Tahoe.

Caesar's Tahoe spokeswoman Tricia Walker said Wilson failed to show for a concert Saturday night and was to skip two concerts Sunday night.

"He was supposed to appear last night, but he never got on the plane to come up here," she said Sunday. "And he never phoned and said why. We have not heard from him and we don't know where he is. We're as baffled as everyone else. We don't know why he did it."

Wilson had agreed to perform following a \$5 million songwriting royalty settlement last month with his cousin, head Beach Boy Mike Love.

Walker said Love tried to reach Wilson by phone after he canceled, but Wilson wouldn't return his cousin's calls.

"Mike was really concerned. No one knows where he is," she said.

Wilson's last-minute cancellation disappointed his fans, but band members made no mention of it during Saturday night's show, she added. A reporter in the Caesars crowd heard no one grumbling about the cancellation for the \$250 show. Many of the people who saw the show were high-roller guests of Caesars.

Wilson's cancellation came three days after he was sued by a Lake Tahoe lawyer who claims Wilson owes him \$500,000 in legal fees.

John Mason, an entertainment lawyer from Zephyr Cove, contends the fees stem from cases he handled on behalf of Wilson against two music companies.

Wilson was a founding member of the Beach Boys in 1961 along with his two brothers and Love.

—Wire and local reports



Wilson

Los Angeles Reader October 28, 1994

3 THURSDAY

I Just Wasn't Made For These Times. Many people are under the impression that the Beach Boys were just a square bunch of white boys who sang genial odes to sand, sun, and surf; the fact that they were once led by the vision of Brian Wilson, one of the most talented American

composers of the last century, is still lost on many. Tonight's "Tribute to Brian Wilson," a benefit concert for the Sweet Relief Musician's Emergency Medical Fund staged by Wild Honey Productions, is a small attempt to redress this misconception; local musicians Baby Lemonade, The Wondermints, Marvin Etzioni, Carla Olson, Daisychain, Andrew, and many others take turns playing their favorite Wilson compositions; some surprise guests might even show up, including a Memphis soul/pop hero and a certain ex-Beach Boy himself, provided he isn't too worn out from his day in court with the obnoxious and foul Mike Love. \$12 at the door; \$10 in advance (available at Aron's Records, 1150 N. Highland Ave.). 7:30 p.m. Morgan-Wixson Theatre, 2627 Pico Blvd., Santa Monica. Info: (213) 651-1343.



by Deborah Russell

IN MORE POP CULTURE NEWS: Brian Wilson lovers should groove to the forthcoming documentary "I Just Wasn't Made For These Times," directed by Don Was for Palomar Pictures. The best music video we've seen in months comes from a scene in this black-and-white film in which Wilson performs a joyous version of the Beach Boys' hit "Do It Again" in the recording studio. Backing vocalists Sweet Pea Atkinson and other members of Was (Not Was) blend their angelic harmonies with those of Wilson's own beaming daughters, Carnie and Wendy Wilson.

MOVIES

Sundance Lineup: Sixteen documentaries and 18 dramatic films have been selected for showing at the 1995 Sundance Film Festival Jan. 19-29 in Park City, Utah, it was announced Monday. Among the documentaries: "I Just Wasn't Made for These Times" (directed by music producer Don Was, about former Beach Boy Brian Wilson).

Because issues 103 & 104 are being compiled together, an extended news page will appear in 104. Also included will be an interview with David Leaf and lots about 'SMILE'.

NEWS

Tribute to Brian Wilson

(Morgan-Wixson Theatre; 200 seats; \$10 top)

Promoted by Wild Honey Prods. Featured performers: Brian Wilson, The Apples, Andrew, Baby Lemonade, Alex Chilton, Daisychain, Cameron Dye, Gary Eaton Band, Marvin Etzioni, Fun, the Haves, Elliot Kendall, Rob Laufer, Carla Olson, Seven Dead-ly Five, Victoria Williams, Wondermints with Probyn Gregory. Reviewed Nov. 3, 1994.

The highlight of the 4 1/2-hour tribute to Brian Wilson was, of course, a not totally unexpected five-song set by the Beach Boys' guiding force. But the definitive moment may have come later, when former Box Tops/Big Star leader Alex Chilton forgot the words to "This Car of Mine," an early Beach Boys song that none but the most knowledgeable fans have even heard of. Signaling his distress, Chilton was immediately assisted by several members of the capacity audience who did remember the words. It was that kind of night.

Paul Rock, a local promoter who put on a similar tribute to the Byrds earlier this year, gathered numerous, mostly local luminaries to pay homage to Wilson in a concert at Santa Monica legit house Morgan-Wixson Theater benefiting musicians' charity Sweet Relief.

Most performed Wilson's compositions, with former Lone Justice bassist Marvin Etzioni and drummer Don Heffington kicking in with the Ronettes' "Be My Baby" — reputedly one of Wilson's favorites — and Cameron Dye contributing a wistful reading of Dennis Wilson's "Little Bird."

SEPT. 28 THIS SUN. THE T.J. MARTELL FOUNDATION HOUSE OF BLUES/ATP TOUR JAM FEATURING BRIAN WILSON HERBIE HANCOCK LOS LOBOTOMYS AND OTHER SURPRISE GUESTS! ALL THE PROCEEDS BENEFIT THE T.J. MARTELL FOUNDATION! THE NEW REGENT NATIONAL AUDIUM & THEATRE! DOORS 8:30 PM • SHOW/TICKET 9:00 PM

CONCERT REVIEW

Tribute to Brian Wilson

Continued from page 8

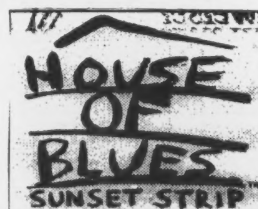
Wilson, seemingly in good shape, sat at the grand piano and started with a whimsical run-through of the traditional "I'm a Little Teapot" (which he introduced as his next single).

Accompanied by two string players, a saxophonist, a percussionist, guitars and drums, Wilson and the band performed strong versions of "409," "God Only Knows," "Do It Again" and "California Girls."

Most of the performers stuck to lesser-known Wilson compositions. Who would have thought of "Heroes and Villains" as material for a near-thrash version, as Denver-based Apples did? And when Rob Laufer said he'd been waiting to perform "Johnny Carson" all his life, the hard-driving version showed he wasn't kidding.

Promoters wheeled a movie screen onstage for vintage clips of Wilson interviews and Beach Boys in performance — with aud booring when lead singer Mike Love, currently suing Wilson over song copyrights, appeared onscreen.

—Todd Everett



Rock Report L.A. correspondent Elliot Kendall reports from the left coast on a rare Brian Wilson club performance that took place on September 25th at The House Of Blues. Along with special guests Herbie Hancock and Toto guitarist Steve Lukather, the genius Beach Boy participated in a benefit for T.J. Martell. Backed by ex-Cars guitarist Elliot Easton, producer whiz kid Andy Paley (guitar), bassist Jonathan Paley, drummer Peter Delgiudice and Was Not Was singer Sweet Pea Atkinson on background vocals, a loose and playful Wilson ripped through a sparkling five song set, all amply exemplifying his brilliance. Songs performed included "Do It Again," "California Girls," "Meant For You," "God Only Knows" and "409."

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